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TEACHERS OF SPEECH, BELIEVE IN YOUR JOBS!

BY LIONEL CROCKER

The first requirement of a good salesman is to believe in his product. The first requirement of a good teacher is to believe in his subject. Have you a passion for your job? Conditions in the field of speech indicate that most of us do not have the crusading spirit which motivated pioneers in courses in speech for credit some fifty years ago.

Listen! Evidently we do not believe in our work sufficiently to get State Boards of Education to demand that teachers of speech be certified. I am president of our local school board and I know that our superintendent does not feel it necessary to hire a person especially trained to teach public speaking, dramatics, oral interpretation, and debating. Anybody can teach these courses. If the home economics teacher has a vacant period she will do just as well as the football coach. Kindly remember that all other teachers on the staff must be certified by the state department. The work that is done in the speech classes under such conditions is pitiable. No wonder that the boys and girls and the superintendent and everybody else looks upon these courses with contempt.

Recently Denison University graduated a splendid young woman in speech. She took further work at Columbia University in speech. When she returned to Ohio she found no opening in the field of speech. Our Denison education department, and I think rightly under the circumstances, advises students not to major in speech because there are no calls from superintendents in this field.

What can we do? I think there are three things:

1. Teachers of speech should lend their support to state, regional and national organizations seeking to promote speech education. In unity there is strength.

2. As a body in states we should get State Boards of Education to set up requirements for teachers of speech. Every teacher should have a major of 24 semester hours or a minor of 12 semester hours.

3. Reputable teachers of speech should refuse to take positions where a half-hearted attitude toward speech exists.

Perhaps a word needs to be said in explanation of this last point. A glance through college catalogues will show that some colleges will permit only three hours of public speaking to count toward the A. B. degree. This is an unfair attitude. In other instances the public speaking courses are pushed off in a corner of the Department of English to be fed from the crumbs. A few years ago I was offered a position in a college to teach public speaking. I was told that if I were a good boy they might in time let me teach English literature.

The progress that has been made in our field in the past 50 years has come through crusading men like Fulton and Trueblood, O'Neill and Weaver, Woolbert and Mabie. These men fought to have public speaking in the curriculum on an equal basis with other courses. Let us not stand still.

With the reorganization of high school curriculum around the student rather than around the subject our field stands to grow tremendously if it is taught correctly. Let us advance!

**1939 CONVENTION BATON ROUGE, LOUISIANA
MARCH 28—APRIL 1, 1939**

A COURSE IN CHARACTERIZATION

BY RAYMOND H. BARNARD

There is need for a course in fundamentals to precede the work in Dramatic Art or Acting. By "fundamentals" I mean the management of such essentials of dramatic technique as making an entrance, grouping, stage business, control of the body and voice, making an exit. The course as here developed might well be a year course, but can be cut down to a semester if needful. From this course, which we might name "Characterization" or "Action," the student would emerge with a flexible body and voice and a knowledge of stage technique so that he could go into a course in Acting. In Russia, under the Moscow Art Theatre training, acting is regarded as a life-long educational process, and includes fencing, dancing, calisthenics and all necessary training for a supple body.

Pantomime is the first and foundational material in such training. The student needs to be disabused first of all of the idea that pantomime is easy and requires little preparation. To be successful, class work in pantomime should start with several rules or precepts. The student feels foolish in his first attempts and is inclined to giggle. Such behavior must be stamped as immature and unpardonable on the stage. To drop out of character is the cardinal sin, whether done through giggling, looking out at the audience, or failing to sustain the character from the moment when first seen by the audience until played through-out and finally to the exit. So many students are inclined to assume the character after they get on the stage and to drop the character before they have left the stage. Merely routine tasks, depicting occupations, are much less successful—although they can be used at the beginning—than those which suggest character and assume an attitude toward what is done. The audience should understand what is being done, yet the pantomime must not be obvious. Students at first are inclined to go through the pantomime in a hurry; then, when the instructor tells them how much better it is to sustain the character, they go to the opposite extreme with the result that too much time is spent and the pantomime is tedious. It is best at first to be a little mechanical in the marking off of the steps, or transitions, involved in a good pantomime. These transitions need to be definite; one fades from one position or attitude to the next. At first, too, students use only the broad musculature of the legs and torso and do not bring into play the more delicate accessory muscles of the hands, the wrists, the face.

I have found Pardoe, Craig, Woolbert and Weaver, Sarett and Foster, and Selden valuable sources of material for pantomimes. Pardoe, being devoted entirely to the subject of pantomime, is complete. He proceeds on a well-graduated scale, moving from group work to individual pantomimes, and thence to memorized dialogue and character bits. The other books mentioned are thorough and specific, with many concrete situations.

Some instructors start with group pantomime. The practical difficulty I have found with group pantomime is that students do not know each other well enough to work together, and that conflicts of schedule make it difficult for them to find time to rehearse together. I try to supply the group work by having improvisations. I get a group up on the stage and tell them what to do. It may be as simple as a camping expedition or a picnic, or, finally, improvised dialog, as when a salesman tries to sell a vacuum cleaner to the lady of the house. I have found that this method works much better than assigning a group pantomime outside of class.

After the unit in group improvisations and individual pantomimes, comes a detailed study of the muscles of the body. For this work Aubert is invaluable. He has sketches and diagrams showing the positions to be taken, and his material is all very specific, leading into attitudes as expressed by bodily postures. I have found Lutz more general and abstract, and much harder for the students to imagine and project. Pardoe, also, has two or three chapters devoted specifically to the agents of the body. Facial expression is very important, and in this connection all the students read the chapter in Floyd Allport's *Social Psychology* on Social Stimulation: The Face. There is an anatomical chart given in this chapter of the muscles of the face and their relation to the expression of emotions which is very practical. We spend several weeks taking some of the exercises in Aubert and Pardoe for the face, arms, head, legs, torso. The danger in this study, as I see it, is that students may be inclined to think of the expression of a given part of the body and forget its relation to the total emotional response, but by skilful combination of part-body work with the emotion it aids to express, this danger can be overcome. A study of the broad musculature should proceed—with some instructors it will precede—along with the work in detailed bodily characterization.

By this time certain elementary principles will have been mastered. Exits and entrances, groupings, crossing, laughing, weeping, sitting, standing, using the telephone, crossing legs, kneeling, embracing, shak-

ing hands, picking things up, perhaps have been learned. If not, special time needs to be given. I have often spent some time on gesture, but have found that such work is largely futile because it is too mechanical. Furthermore, it can be included in the study of agents of the body. However, a fundamental knowledge of planes of the body, accentric and eccentric gesturing, the use of the hands and wrists, and such common attitudes as seizing, accepting, rejecting, crossing arms, supplication, benediction, and the horizontal and vertical, is highly useful if combined with a total bodily expression of attitude or emotion.

Still life, tableaux, assumption of groups in paintings, come next for bodily control. Previously, attention has been given to action; it is just as important to learn repose.

From this point on, the course may employ the use of the voice. Students now come to realize how much the voice adds to the characterization. Some of Pardoe's exercises are useful here. It is an easy transition to monologs and impersonations. The instructor must be careful to differentiate the techniques employed in these two forms. The setting, arrangement of characters, and transitions in voice and body for the impersonation, is one thing; the imaginative response to what other characters have said, and our knowledge of them through the way the one character looks and says in the monolog, is another. It is probably better to take the impersonation first. Browning is our best dramatic monolog writer, yet many of his monologs are too difficult, at least at the beginning of this work. Johnson, Farma, Babcock, and Morgan are good for this work because the selections are well chosen and well adapted and abridged.

An exercise which follows naturally is to cut up a short story from a magazine and give each of the students one small section. The sections are numbered and each student reads and interprets as well as he can. The story is run off in chain fashion and is a source of great interest and suspense, and valuable comparisons are made in the manners in which the story was interpreted by the different characters without their knowing the whole story.

Next, a strong contrast in voice and body is taken. Shakespearean plays make good material for this: Audrey and Touchstone, Lear and the Fool, Prospero and Caliban, Launcelot Gobbo and Old Gobbo. Dickens, likewise, furnishes abundant material for such contrasts: Bill Sykes and Nancy, Oliver Twist and Fagin, Madame De Farge and the wood sawyer. Sheridan's Bob Acres and Sir Lucius O'Trigger; Stevenson's Dr. Jekyll and Mr. Hyde; and as an exercise in it-

self for contrast—Shylock's speech, "I am a Jew." Closely analogous to this exercise is eccentric character. Some of Johnson's selections are admirably suited to this purpose.

If there is time, a unit on fairy stories can be made profitable. This would apply better to high school work than to college. Rhythmic poems, or verse-speaking choir work, is a course in itself, but some group work in poems involving definite characterization is valuable. For instance, Scott's *Lochinvar* can be acted out; Vachel Lindsay's *Simon Legree* can be pantomimed to the accompaniment of a chorus; Sarrett's *The Blue Duck*; Noyes' *Forty Singing Seamen* can be done well to the accompaniment of music.

Dickens and Shakespeare, who have been mentioned in another connection, deserve time spent on them as units in themselves. Morgan has Dickens' scenes from *David Copperfield* and *Nicholas Nickleby*; Craig has numerous suggested scenes. The trial scene of Charles Darney in *The Tale of Two Cities* is good. From Shakespeare can be taken single speeches, monologs, impersonations and dialogs. The tomb scene in *Romeo and Juliet* and other scenes from that play; Phoebe and Silvius and Rosalind and Orlando in *As You Like It*; Brutus and Cassius' quarrel scene in *Julius Caesar*. Craig, Woolbert and Weaver, Morgan, Pardoe, and Lowther have excellent scenes. Craig has, in this connection, Modern Dialogs, Narrative and dramatic prose selections for individual readers; short prose selections for individual reading; and Narrative and dramatic poems.

The next unit might well occupy a semester in itself—dialogs and scenes from plays. The only criticism to be offered of such scenes is that they are often too difficult and the students, unless they are familiar with the whole play, are at a loss how to interpret the characters. Frankenstein, Johnson, Farma, Babcock, Lowther, and Cosgrove have well-selected passages.

Another unit which might occupy a half semester is that of dialects. This is a subject in itself, and requires practice and skill. It belongs definitely in a course in Characterization because of its invaluable training in vocal flexibility and the creation of character. Dialect is one of the most difficult, as well as one of the most valuable, assets of an actor's equipment. Johnson has a book devoted to dialects and various nationalities; Craig is a good source.

For collateral reading, Allport's chapters on Social Stimulation, Darwin's *Expression of Emotions in Men and Animals*, and the intro-

ductions and general discussions in such books as Lutz, Aubert, Johnson, and Farma are helpful.

The final examination—in part, at least—should be oral and should represent the best work of the term and the most preparation. It can be a composite character written by the students themselves and be a monolog or dialog. From their observations in connection with keeping a scrap-book of odd characters and animals they have observed on the street, at the zoo, in the museum, in newspapers, magazines and books—they can reconstruct a mouth-twitch here, an eyebrow-wrinkling there, a vocal quality from another source, and put this together in creative fashion in a composite character of rare identity.

Then they are ready to act.

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REINVIGORATING MORIBUND LITERARY SOCIETIES

BY GEORGE STUYVESANT JACKSON

It is in the belief that other colleges in the south have dead or dying literary societies and in the further belief that the traditional literary society still can and should perform a useful function on the campus that I am writing this article. I am also aware that in many colleges the literary societies are as flourishing as ever, but I have a suspicion that this is the exception rather than the rule.

The problem, then, is what to do with a society which used to be the hotbed of campus thought and controversy, the chief training-ground for oratory, the principal campus amusement for Saturday nights (Imagine a Saturday night meeting today!)—in short, the forensic heart of the school? What is to be done when this heart has stopped beating, when its blood has turned to water and its meaning to a joke?

To be specific, there are two literary societies at Washington and Lee University: the Graham-Lee, dating from 1809, and the Washington, dating from 1812. The records of these societies show a glorious past: endless rivalry, endless debates on the superiority of Greek to Roman culture, the probable destiny of the American people, or the moral duty of a citizen who discovers his fellow in an act of treason—frequent public demonstrations of oratorical prowess. Many alumni still say that they profited more by their experience in these societies than from their whole education put together.

Eight years ago only one of the two organizations was still in existence, and it was feeble. Its attendance was small and its meetings irregular. In an attempt to revivify it, the university decided to make work in the society the equivalent of a course in public speaking. A small amount of academic credit was offered to freshmen and sophomores for attendance and for proof of ability in speech. At the same time, the other society—the one which had disappeared—was revived. This scheme was not entirely successful. The clubs still limped noticeably.

The question was forever coming up of why an activity, which so recently commanded respect and enthusiasm, now met such discouraging inertia. It was not that the students were any less interested in dis-

cussion. The materials were certainly there if we could only make use of them.

Certain reasons for the societies' decline appeared fairly obvious. First was the enormous increase in extra-curricular activities. Meetings of this, that, and the other thing were sufficient to take up practically every night of the week, and most of them, such as publication boards, fraternities, managerships in sports, assorted student councils, musical activities and dramatic activities were lodged in the student mind as far more vital than forensic work. Second, there was the apparent shift in opinion as to what is an honor. A man would give his last dollar (and often did) to belong to some futile body known perhaps as the Humpty Dumpty Club (an organization which did absolutely nothing but parade around in a peculiar looking hat for a few days) but they would disdain the literary societies. To be a Humpty Dumpty was to be a big man on the campus; to be in the literary societies was apparently an admission of defeat. A number of other reasons could, of course, be mentioned. It is very easy to get out of town nowadays, and no student ever misses the opportunity. The activities of the societies are largely given over to debating, and debating is not as popular as it once was. The presence of academic credit made the whole thing smack of the class room (which is not popular either!)

The only solution seemed to be in some method of making the programs of the societies seem more vital to those taking part in them, for the other obstacles, particularly those relating to campus honors, could not be immediately removed.

Our method of vitalizing was to borrow from Canada and England—primarily from the Oxford Union. This method, of course, is based on the procedure of the British parliament, since student ministries rise and fall according to their ability to form and hold opinion on questions being discussed. This procedure can easily be applied in college organizations, if you have two parties in the club with recognized leaders who will discuss a topic with a view of receiving a sustaining vote of the house. The result is constant competition which lends a great deal of vitality to the program.

Our method of setting this scheme in action was to combine our two societies into a single body known as the Forensic Union. The original clubs, however, have by no means ceased to exist, for it would be criminal to destroy anything with such a long and fine tradition; but they have agreed to meet together under a single corporate title.

Meetings proceed somewhat as follows. The speaker calls the meeting to order, has the minutes read, and allows discussion of any necessary business. The leaders of the party in power (Conservative or Liberal) then propose the question for the evening's debate and present their side of it, which is answered by their opponents. There is no formal rebuttal at this time. The floor is then open for discussion which is usually very lively. At an agreed time this open discussion ends, and each leader (there are two on a side) is allowed time for rebuttal and summary. A division of the house is now called. If the "government" is sustained, it stays in power; if not, its place is taken by the "opposition." The government leaders then are allowed to submit three propositions for next week's discussion. One of these is generally accepted by vote of the house. If not, the "opposition" may try. When the question has been decided upon, the meeting adjourns.

The hall is arranged as follows: the speaker (who is an upper-classman elected by the Union) sits on the platform at the high desk, with the secretary on his right and an officer known as the Sergeant-at-Arms on his left. (The latter is supposed to keep order, and he sometimes has to!) Below and in front of the platform is a long table at which the leaders of debate sit facing each other, the "government" on the speaker's right, the "opposition" on his left. The membership sits on each side of this table, their chairs being so placed that all face towards the table. The chairs on the speaker's right are occupied by those who favor the government's side of the topic, those on the other side by any who prefer the opposition. If a man shifts his opinion, he leaves the side where he is sitting and goes to the other. This sometimes happens during the debate. It is obviously necessary for the membership not to be too blindly loyal to party, for unless views change with the persuasiveness of debate, a stalemate will result with one party forever in power.

I can say two things definitely in favor of this scheme. First, it brings out the best of extemporaneous speaking. Speakers almost always do better in the heat of discussion when they forget themselves and talk naturally. The other merit lies in the training given in parliamentary law. All meetings are held under strict rules of order and are sufficiently heated so that most of the rules are brought into play sooner or later. Clever students soon begin to use them to further the cause. In general the new method here has put life into the societies and doubled the membership.

I admit that this scheme has not been in operation here long

enough so that I can make confident statements about its universal usefulness, but so far as I have observed it, I believe any college or school could make use of it to advantage. It is quite obviously superior to mere "Programs" or to an occasional intramural debate between clubs.

From my brief experience I can give certain warnings to anyone trying to put the method into operation. First, there is the difficult question of how to obtain party rivalry without undue party loyalty. At the present we are trying to solve this dilemma by making the parties "conservative" and "liberal" in the hope that members will be liberal on some questions and conservative on others, or at least that they will be open-minded enough to change after a good debate. Another point: it would be advisable for the "party in power" to inherit some privileges and duties when in office. Privileges help make successful debate attractive; duties give the opposition something to complain of. Finally, one must expect a rather long period of organization because members have to be educated about what they are supposed to be doing. At the outset one needs a nucleus of intelligent and dependable students to do the organizing.

Faculty supervision should be kept at a minimum, but faculty attendance and participation at meetings is a help.

In conclusion, though I do not feel able to say that we have brought about any miracle, or even to predict that our almost-defunct societies are permanently saved, it appears so far that enough has been accomplished to give this revivifying device of inaugurating a parliamentary type of debating a clear stamp of approval.

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PROPAGANDA ANALYSIS AND PUBLIC SPEAKING

BY ALMA JOHNSON

The title of this discussion appears to be paradoxical. What can public speaking, the persuasive plea of the advocate, have to do with the critical, objective analysis of the techniques of propaganda? Nothing, probably, if the objective in the teaching of public speaking is the development of ability to exploit man through appeals to his prejudices and egotism, his fear and intolerance; everything, if the objective is the development of ability to lead man to an examination of his own judgments, to a search for a basis of understanding and cooperation with his fellows. Nothing, if public speaking is to take place in a regimented, autocratic state, or in one governed by the principle of conflict and competition; everything, if it is to take place in a society which seeks the fullest growth of each personality and the highest degree of integration among its individual parts. Nothing, in an autocracy; everything, in a democracy.

As has been pointed out by far-sighted leaders among teachers of speech, there needs to be a revaluation of speech education, a discovery of the broader and deeper implications of the effective use of speech.

It is easy to become so concerned about correct breathing, proper tone placement, the making of graceful gestures, and the other mechanics of good speech that one loses sight of the objective which gives the mechanics their importance. Unless as a result of improved speech habits the student is better able to understand and cooperate with the other members of his group—unless he is made *aware* of this higher purpose—then his training is worthless or even pernicious. If, through the mastery of the vocal mechanism and a knowledge of human psychology, a student goes out from his classes a better demagogue, better able to exploit his fellows through twisting their superstitions and hatreds and fears into the channels of his own greed, then there is no justification for speech training in the educational system.

Too many of the textbooks in public speaking are dedicated to an outworn creed of individualism, of a social *laissez-faire*. They tell the student how to propagandize, but not how to share in group thinking; how to manipulate human emotions for personal power, but not how to stimulate a spirit of inquiry; how to persuade through appeals to

selfish desires, but not how to lead men's minds in the process of objective deliberation.

Democracy, if it means anything, must mean freedom of choice. It must mean opportunity for investigation and inquiry so that the choice may be intelligent. Propaganda restricts that freedom. "Propaganda," according to Doob, "is a systematic attempt by an interested individual or individuals to control the attitudes of groups of individuals *through the use of suggestion*, and consequently to control their actions."* Behavior which results from suggestion is seldom the behavior chosen through deliberation and investigation.

In a democratic society, propaganda can be dealt with in only one way: not by suppression, not by counter-propaganda, but by intelligent investigation and evaluation—that is, by education. Because speech is the principal tool of the propagandist, it appears to the writer to be preeminently the business of the teacher of speech to educate students to make such investigations and evaluations. Effective speech is too dangerous a tool to give youth without giving also an awareness of the social obligations incurred in using it.

It was on this premise that the writer planned a college course in public speaking which is now nearing its completion and may to some degree now be described and evaluated.

The class involved had finished the two quarters' work in speech fundamentals requisite to this one-quarter course in speech composition. In forsaking the traditional objectives it was necessary also to forsake some of the traditional procedures. Different types of discussion have been used more than the conventional platform speaking; several books on public speaking rather than a single text have been used; and, to the fullest extent feasible, the techniques of democracy (as opposed to pedagogical authority) have been used in the class activities—that is, cooperation in planning and investigations, speeches, and discussions, freedom in choosing the particular lines of individual and group interest, and an attitude of openmindedness and mutual helpfulness in this cooperative search for certain truths.

The publications of the Institute for Propaganda Analysis, the references listed at the end of this paper, and articles in periodicals have been used as guides to the detection and analysis of propaganda, and as many actual instances of propaganda as possible have been studied.

*Doob, Leonard H., *Propaganda, Its Psychology and Technique*, pp. 75, 76.

Speech activities have been in the form of informal group discussions, symposia, and individual platform speeches followed by forum periods. To demonstrate propaganda devices used by public speakers, students have made speeches designed to arouse emotional stereotypes, to persuade through the use of suggestion; the "audience" have then analyzed these techniques and related them to the methods of speakers in actual life situations. They have demonstrated also the kind of speaking in which the speaker seeks not to sway an audience for his own purposes, but to lead its members to think through, with him, the problem he presents. Public speeches, heard from the platform and on the air, and read in *Vital Speeches* and other sources, have been critically examined to determine the use of such propagandistic devices as "Name-Calling," "Glittering Generalities," "Transfer," "Testimonial," "Plain-folks," "Card-stacking," and "Bandwagon," as they are aptly termed by the Institute of Propaganda Analysis.**

Many of the class discussions have centered about the meanings of commonly-used words of the sort referred to as "Glittering Generalities," which Lippmann calls "stereotypes" and Thouless "tabloid words"—those bandied about indiscriminately and without exact meaning: democracy, liberal, economic royalist, Americanism, fascism, and so on.

Discussion has been used more than individual platform speaking because it appears to be more essentially a part of the democratic process, because it is the form of public speaking used more than any other, and because through group thinking propaganda analysis can be carried on most effectively.

Students have kept files which include outlines and notes, clippings and all materials of value in their present and future studies of propaganda.

As a means of testing an individual's degree of credulity and susceptibility, or, on the other hand, his habit of investigation and deliberation, two tests have been found useful: *Tests Relating to Proof*, devised and published by the Progressive Education Association, and the Noll test of reflective thinking published by Teachers College, Columbia University. Scores on these tests indicate that the students in this class have made progress more than five times that of the average student in acquiring the habits and attitudes of critical thinking.

**Publications, Vol. I, No. 2, November, 1937, p. 5.

The final project of the class is a symposium open to all students and to the public. Under the general heading, "Propaganda Analysis," various phases such as "War Propaganda," "Propaganda in the Schools," "Foreign Propagandas in the United States Today," "Propaganda in the News," and "Commercial Propaganda," as well as specific suggestions for analysis, will be presented by the student speakers. A student chairman will be in charge, presenting the speakers and presiding during the forum period which will follow.

Although exact evaluation is impossible—as it appears to be in most instances where the criteria are to be found in attitudes and habits rather than in the accumulation of information—many worthwhile results of this study are already in evidence. The student themselves have been enthusiastic and testify to their increased awareness of the social forces surrounding them and pressing upon them. They have not lacked "something to say"—which any speech teacher will admit is unusual! They have at least begun to value democracy because of an understanding of its philosophy and technique rather than just because it is something our forefathers fought for. They have laid the foundation for habits of critical and constructive thinking. Through actual participation in a cooperative enterprise they have surely made some gains in the ability to think and work together and in those other factors which make for the development of personality and the achievement of social integration.

Such results, in the opinion of the writer, justify this experiment in the uniting of such seemingly conflicting studies as public speaking and propaganda analysis; and warrant a recommendation of similar experiments to other teachers of speech who hold the same philosophy of speech education.

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PRACTICE TOURNAMENTS STIMULATE INTEREST IN DEBATE

BY RICHARD C. BRAND

Many speech teachers will no doubt be pleased to learn of some method of creating interest in debate. The practice in most high schools at present, is to let debate, (and all speech contest work, for that matter), slide, until about a month before entering District Literary Contests. With this short period of preparation, they "hope" their contestants will sail through the District Contest, and place in the state finals. This is not entirely the speech teacher's fault, for usually their teaching schedule is so heavy with other subjects, that a month to six weeks is all the time they can give to this training. Another drawback is lack of interest on the part of the student.

December, 1935, in an effort to overcome this, Greenbrier High School, Ronceverte, West Virginia, a small high school with an enrollment of 350, in which I was located for several years as Instructor of Speech and Debate Coach, sponsored a practice debate tournament. The idea, though not original in the field, was used, for the first time to my knowledge, in West Virginia high schools. The plan is quite popular in the West and Mid-West, and the Greenbrier Tournament was modeled after a similar tournament sponsored by the University of Missouri for High School teams. Fortunately ours was of equal success. A second tournament, held with even greater success, was sponsored in December, 1936, and a third in December, 1937.

Everything possible was done to arouse interest, both among local students, and those of other schools. First, the tournament was given an auspicious title, "The Third Annual All Greenbrier Valley (pre-season, non-decision Debate Tournament." This proved to be an attractive asset. Invitations were issued about the first of November in the form of a letter, announcing the tournament, and were sent to all high schools within a radius of 100 miles, and to many larger high schools at a greater distance. The tournament was set for December 4, so that all schools invited were given as much as five weeks' notice.

The purpose of the tournament was explained as being three-fold:

- (1) To create a greater interest in debate throughout the Greenbrier Valley.
- (2) To enable the debaters to gain experience, knowledge of the state question, and practice of debate procedure under ac-

tual contest conditions; and (3) to make it possible to participate in a large number of dual debates during January and February, by organizing and starting work on teams early in the season. All debates were scheduled as non-decision, otherwise the purpose of the tournament would have been defeated.

The national and state question was used, Resolved: That the several states should adopt a system of unicameral legislation. It was possible for each school to participate in six debates. If only two debaters were entered from a school, they were to be prepared to speak on both sides of the question. If four debaters were entered, two were to speak on the affirmative and two on the negative. Each debater was limited to a ten minute constructive speech, and a five minute rebuttal speech.

To add to the attractiveness of the program of events, an evening of entertainment and social contact was planned, and all contestants, coaches and visitors were invited to attend. This part of the program was sponsored by the Greenbrier Chapter of the National Forensic League. Therefore, all Forensic Chapters and others interested in speech and dramatics were also urged to attend the tournament, for we believe in close cooperation among all divisions of speech.

Attached to the letter of invitation was an entry blank to be filled in and returned by all schools desiring to enter.

The program for the tournament as held on December 4, 1937, was followed without a "hitch." A registration chairman, at her desk in the hallway, met the coaches and contestants, and asked them to register. The registration blank was for our own records, and to aid us in preparing our publicity. For, to be sure, we did not forget that detail. We wrote our own "build-up" stories before the tournament, and reports after the tournament, which we sent as "copy" to all surrounding newspapers. The housing chairman was in charge of seeing that all debaters and coaches, if any desired to remain over night, were assigned rooms in the homes of students that had offered quarters. One student was in charge of the cloak room and care of the wraps. The stage manager prepared the stage for the evening dramatic presentation.

One round of debate was held in the morning, and second and third rounds held in the afternoon. At the evening entertainment, following a short discussion on speech by members of different Forensic Chapters, a one-act play, "It Will Be All Right on the Night," and

a mock debate, "Which Came First—The Hen or the Egg?" were presented by the members of the Speech Class. Rounding out a day of instruction and pleasure, the high school dance orchestra played a program for dancing in the Gymnasium from 8:30 to 10:00 P.M.

The schedule for the first, second and third rounds of debate was drawn up so that no school met the same team twice. This meant that each school actually got to practice against the teams from six other schools. Especially on this point does the practice tournament hold educational value. The experience gained in this manner conditions and seasons the debaters in a way that practice debates among members of their own school team could never do. After the tournament the Greenbrier debaters came to practice with much greater confidence and assurance. The affirmative and negative teams also helped each other. The affirmative team, having met three different schools, and the negative team, having met three more different schools, traded information and points they had learned. For example; the Greenbrier affirmative team told the Greenbrier negative team, points and strategy used by the negative teams of the three different schools they had met. The Greenbrier negative team added the points it thought valuable to strengthen its own case. The same thing was done by the negative team for the affirmative.

Another valuable educational experience was the contact with students from other schools. The thrill of debating Bluefield was far greater than debating Jim Jones and Mary Smith from the next block. After the debates were over in the morning and afternoon, and even at the evening's entertainment, little groups of debaters could be found together still "thrashing over" points that had been brought out during the day. They became good friends and called each other by name as they said "goodbye," for each debater was given a little tag to wear bearing his name and the name of his school.

Coaches were asked to act as chairmen with the result that they got to hear one of their teams debate once, and their other team twice, making it possible for them to make corrections and offer criticism to individual team members on their return home. Timekeepers were furnished by the host school.

The reaction of all the coaches attending was very gratifying. All expressed a delight for the opportunity of training and seasoning their debaters through practical experience such as the practice tournament afforded them. In addition to Greenbrier High School, ten schools

attended the tournament. In all, forty debaters, ten coaches, and fifteen visitors, a total of sixty-five, participated and attended the tournament from out of the city, in addition to a good audience from the local school.

Outstanding advantages for the small, rural high schools, several of which found it possible to attend, were acquiring knowledge of correct debate procedure, (for we found that one or two of the students had never heard a debate) and receiving experience and training that enabled them to compete more successfully in future debates and literary contests. It is interesting to note that in the district literary contest held recently at Greenbrier High School, debate was the only event which all schools entered. We also feel that students from these small schools received broadening social contacts that are lacking through opportunities to meet and mingle with students from larger and better equipped schools.

Although we have seemed to stress debate tournaments for smaller high schools we feel that such a practice could be even more successfully carried out in larger high schools. With a greater number of classrooms available for use, it is, therefore, possible to have more schools entered since debates are held simultaneously. A larger speech department and teaching staff facilitate the directing and conducting of the meet. Cafeterias and lunch rooms make available opportunities for social contacts such as luncheons and banquets. The plans may be expanded to the limit of facilities of the host school so that in large plants, visiting schools may enter four or even six teams.

From Greenbrier High School's point of view the practice tournament also proved to be quite worth while and successful. During the season ten students took part in a schedule of twenty inter-scholastic dual debates, in addition to the entries of individual debaters for district and state contests. The team traveled a total of 350 miles on debating trips, and one debater received the highest degree—the "Degree of Distinction"—conferred by the National Forensic League.

BOOK REVIEWS

By LEROY LEWIS

Duke University

TANGLED YARN. A three-act play by Dagmar Vola. Des Moines, Iowa: Ivan Bloom Hardin Company, 1938. Price 75c, Royalty, \$10.00.

A light three-act comedy for 5 men, 7 women. 1 interior. One of the new fall plays that is being received with much enthusiasm by high schools all over the country. The lines fairly snap, and comedy situations pile up at a fast and furious pace. Camilla Page is a young lady with ideas, but when she dresses up in an "old lady" costume, has her picture taken, and sends it in to a contest for selection of the ideal mother, trouble descends like an avalanche upon herself and her friends, Cora and Vivian. Camilla has to keep up her masquerade through a series of banquets and "mothers' meetings"; her stories to the newspapers conflict, an enterprising crook presents himself as her long-lost husband; and the complications which arise in connection with her "children" are too numerous to mention. A thoroughly enjoyable production.

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SPEECH IS EASY. By Reager, Richard C., and McMahon, Ernest E. New Brunswick, New Jersey: Rutgers University Press, 1938. \$2.50. pp. 263.

Introducing **SPEECH IS EASY** with seven chapters on the theory of speech, authors Reager and McMahon plunge immediately into a thoroughly practical discussion of HOW the average person can learn to use speech effectively in his business and professional life. The authors are very enthusiastic in their belief that speech is easy for every man and woman who wants to learn to sell himself through speech. I am just as much convinced as the authors that practical speech training enables men and women to sell themselves and their ideas and their products; but I do not believe that speech, for the average person, is easy. Contrary to Reager and McMahon, I have always

told my students, business and professional men as well as undergraduates, that speech is difficult, that it takes intestinal fortitude to conquer one's fears in speech situations, and that it takes a person years to reach perfection as a speaker. The authors argue that "speech is easy because it is natural." With their practical methods, their tested techniques, and useful objectives, I am thoroughly in accord. But I cannot agree with their philosophy that speech is easy, simple, natural. This book is, however, thoroughly sound educationally in the organization of materials and in method although it is likely to be referred to as a popular treatment of the subject. Educationally sound chapters on the theory of speech discuss such subjects as organizing material, preparing the speech, vocabulary building and platform manner. An interesting speech criticism chart with a hundred and nineteen detailed questions attached suggests specifically the important considerations involved in speech, from overcoming fear as a beginner to holding the attention of the audience when one is an accomplished speaker. The book continues with a discussion of daily speech situations. Practical advice is given to business and professional men and women on such typical speech situations as how to be an effective chairman, how to make introductions and announcements, how to prepare the written report, the rules of parliamentary procedure, the technique of the interview, and personal hints on salesmanship. The authors close their book with advice on how to prepare and deliver special speeches such as radio speaking, telephone speaking and the general art of conversation. An appendix containing both a source list of material and a bibliography should be usable for all students and teachers of speech. As a teacher of speech for business and professional men and women, I am very glad to welcome this book to our readers in the South. Soon I hope I shall be able to use it in one of my classes for adults. This book cuts through idle theory, useless trappings, red tape discussions—and goes to the heart of the speech problem, namely, that overcoming fear and learning to give oral expression to an idea are fundamental in speech—and that all speech training should point toward these two objectives. I believe that this book will make a hit with business and professional classes; that it will build up self-confidence in timid men and women and make them more communicative; that the authors who have trained 15,000 adults with these methods are to be congratulated for organizing these methods into textbook form for the rest of us. I think I can make their book work in my classes, too.

SOUND LADDER GAME. By Genevieve Arnold. Boston: Expression Company, 1938; \$1.50.

This game does not tell how to form sounds correctly, but it does provide an appealing method for establishing the sounds after the child has learned them. All of us know how hard it is to fix firmly a correct speech habit without tiring the child by monotonous repetition and endless drill. **THE SOUND LADDER GAME** offers a good technique for motivating drills. Its slightly competitive nature appeals to the children of pre-school and primary school age for whom it is designed. The game consists of twenty $8\frac{1}{2} \times 11$ cards on which there are ladders with pictures representing sounds on each rung. The sounds chosen are the ones found by experience to be the most difficult for children—p, b, m, w, f, v, th, t, d, l, n, r, s, z, sh, ch, j, k, g, ng. The words include, as far as possible, the sounds used in the initial, medial and final positions. The child climbs the ladder by naming correctly the picture on each rung. If he mispronounces a sound, he falls off the ladder and must start over again.

The same author has built a similar game for the third, fourth, fifth and sixth grades, **PROGRESSIVE SOUND GAME** (Boston: Expression Company, 1938; \$1.25). In the guise of play, the child is given practice in word recognition and sound discrimination. The game is divided into two parts. The first is devoted to the phonic elements on which children most often need help—m, v, n, l, r, s, ch, j, sh, k, g, ng. The second takes up contrasting pairs of sounds which are often confused by children—ch-sh, r-w, wh-w, s-th, t-th, d-th, s-z, g-d, t-k, v-b. This game makes use of a track instead of a ladder.

Both of these games are simple, yet they serve the purpose of motivation in the drills necessary to make permanent the speech habits imposed by the correctionist or teacher. My wife has been using these games with retarded and defective speech cases and reports that the youngsters play for pleasure and without realizing they are being drilled in speech sounds.

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WINGS TO FLY. By Marguerite Smith. Boston: Expression Company, 1938; \$1.50.

According to Miss Smith, it is choral reading that gives a pupil "wings to fly." The subtitle, *A Handbook of Choral Reading for the*

English teacher, foreshadows her insistence that teachers of literature, even if they have had a minimum amount of speech training, are able to and should use choral reading techniques. She feels that with the help of a few definite methods and suggestions, a teacher can inspire in a pupil a far greater appreciation of poetry by choral reading than by either the "whip" method of looking up words, memorizing stanzas and scanning, or the passive method of just exposing the child to good poetry. After the author establishes the values of choral reading, she outlines the types and the methods for teaching each type, as well as a few suggestions and exercises for the improvement of the voice. I like her emphasis on choral reading for the classroom rather than for "show." However, she does outline assembly programs on eight themes. No doubt the inexperienced for whom this book is designed would have appreciated the inclusion of the texts of the poems with more complete directions, rather than merely the names with brief suggestions. This is a good book on the high school level, yet I doubt if it inspires all the teachers who are held back by fear to start choral reading. It seems to me from what I have heard teachers themselves say—what they want is the procedure outlined in one, two, three order, several practice selections completely annotated, and then one complete program worked out and arranged to the last detail. They feel this would give them enough confidence of success to take the first plunge, and that from then on they could arrange their own selections. Teachers also ask why theory must be given in one book and poems in another: why authors do not combine the two, if they really want to make it easy for the inexperienced or would-be directors.

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RADIO DRAMA. By Sherman Paxton Lawton. Boston: Expression Company, 1938; \$2.75. pp. 404.

This handbook on the writing of radio dramatizations is designed for a beginners' class. Judging from the definitions, explanations, directions for manuscripts and the general approach, I think Mr. Lawton has kept the beginner in mind. My only doubt is whether the information is complete enough for the beginner. Such a small amount of space is given to methods and techniques compared to the amount given to illustrative material. The exercises emphasize "learning by doing" but do not, as many do, immediately plunge the student into projects be-

yond his training and abilities. I like Mr. Lawton's manner of leading the student by easy steps from simple dialogue to the complexities of plot structure. Eighteen complete dramatizations of varying types and lengths are included as illustrations.

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RADIO CONTINUITY TYPES. By Sherman Paxton Lawton. Boston :Expression Company, 1938; \$3.50. pp. 529.

This anthology of professional radio scripts will be valuable as a reference book for radio classes. It is, as far as I know, the first comprehensive collection of scripts classified and arranged by types. You can find almost any kind of radio continuity from H. R. H. Edward's abdication speech, "Green Pastures," or a Town Meeting of the Air, to the Dionne Quintuplets, a barn dance, or a salad recipe that will help you to reduce. Mr. Lawton classifies radio literature into five main types: (1) dramatic continuities, (2) talk continuities, (3) hybrids, (4) novelties and specialties, and, (5) variety shows. He subdivides each type and gives a commercial script that has actually been used on the air as an example of every classification.

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1939 CONVENTION BATON ROUGE, LOUISIANA

MARCH 28—APRIL 1, 1939

NEWS AND NOTES

AMONG THE CONTRIBUTORS

Lionel Crocker is head of the Speech department of Denison University, Grantville, Ohio. Dr Crocker received his degrees including his Ph.D. from the University of Michigan. He has taught at Michigan and on the "Floating University," as well as various summer sessions. He has held many offices in Speech Associations, and has contributed many articles to magazines. This is his second article to this magazine.

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George Stuyvesant Jackson has his A.B. from Bowdoin College and his M.A. from Harvard University in English. He has taught at Harvard, University of Tennessee, and has been at Washington and Lee University since 1931. His publications include *Early Songs of Uncle Sam*, (1933); *Uncommon Scold — The Life of Anne Royall* (1937); and *Life of John Lowell* in the *Dictionary of American Biography*.

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Miss Alma Johnson has her M.A. from Northwestern. She teaches Speech fundamentals, radio, public speaking, playwriting, and directs debate at Florida Southern College. She was recently elected Secretary and Treasurer of the Florida Speech Association.

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Raymond H. Barnard holds his B.S. degree from the University of Minnesota, his M.A. and Ph.D. degrees in Speech from the University of Wisconsin. He has taught in high schools in Minnesota and Ohio; assistant in Speech at the University of Wisconsin; taught in teachers colleges in South Dakota and Wisconsin; and is now Assistant Director of Speech and Play Director at Ball State Teachers College, Muncie, Indiana. He has contributed articles to the *Quarterly Journal of Speech*, *Elementary School Journal*, *The High School Teacher*, *School Activities*, *School and Society*, *The Gavel*, *New York Herald-Tribune*, and other magazines.

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Richard C. Brand has his A.B. degree from the University of West Virginia, has done graduate work in Speech at Northwestern University, and the University of Wisconsin. He has taught at high schools in West Virginia and a military school in Missouri, and is now instructor in Speech at West Virginia University. He has been Secretary-Treasurer and is now Vice-President of the West Virginia Association of Teachers of Speech. He has had articles published in the *West Virginia School Journal* and *School Activities*.

PERSONALS

Mr. Garrett H. Leverton, Northwestern University, will be one of the principal speakers at the Convention in Baton Rouge.

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Lester Raines and William Dozier, University of Alabama, visited the Petrified Forest in Arizona during vacation in search of properties and atmosphere for their production of the play, "Petrified Forest." "Every hash house in or near the forest was inspected with a view to completing the stage settings for the play," which was presented November 7.

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Laveta Epperson was married to George Harding last April. She is teaching again at Central High School, Chattanooga, with large classes enrolled in Fundamentals of Speech. Mrs. Harding has a class of eighty-nine enrolled in an adult Education class at Frye Institute. Mrs. Harding has been appointed head of the Curriculum Committee of the Tennessee Speech Association.

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Harley Smith is teaching Speech at L. S. U. from first grade through to four graduate courses.

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Wayne Dehoney, a student in the Public Speaking Department, Vanderbilt University, won second prize in the National contest held by the Intercollegiate Peace Association with his oration entitled "The Price of Peace."

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Professor Orville C. Miller, Vanderbilt, enjoyed eight weeks of research and study at Northwestern University during the past summer.

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Louis Hall Swain, Furman University, continued his graduate work at Cornell this past summer.

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Miss Martha Bean from Peabody, is assisting in the Speech Department at Central High School, Chattanooga, Tennessee.

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Frances K. Gooch, Agnes Scott, spent the summer at Waynesville, North Carolina, studying phonetics and Southern Diction.

The Speech Department of Little Rock Senior High School has added a new course called "Forum," to the courses already offered in Fundamentals of Speech, Dramatics and Public Speaking, all receiving academic credit.

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Harley Smith spent the month of August in Mexico City and attended the N.A.T.S. Curriculum Conference at Omena, Michigan.

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Mrs Louise Knudson Hamil attended the University of Alabama this past summer.

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Professor Arthur Coe Gray is returned to Furman University after his year's study of the British, Scotch and Irish folk theatres.

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Professor A. M. Harris, Vanderbilt University, reports a pleasant summer with some fishing trips which were successful. "His vacation was concluded September 25th with the christening of his young grandson. Both grandfather and grandson behaved well."

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Helen Baker Hart, instructor in public speaking, Vanderbilt University, was recently appointed Tennessee State Chairman of the Intercollegiate Peace Association. Mrs. Hart is editor of the Tennessee Speech Journal this year.

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North Carolina State College sponsored the second Annual North Student Legislative Assembly, November 4-5. The assembly was attended last year by one hundred and twenty-five delegates from seventeen North Carolina Colleges. The Will Rogers After Dinner Speaking Club, N.C.S.C., will speak before luncheon groups in various cities in the state.

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The Blackfriar Radio Players, University of Alabama, broadcast over station WJRD on Friday afternoons, 3:30 P.M.

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Duke University continues its half hour radio programs over station WDNC, at Durham. The program is called "Better Speech," and features correct pronunciation, spelling, vocabulary building, colloquial and slang expressions, foreign phrases, and fundamentals of English grammar.

Judging by the interest manifested in the Speech Clinic, the University of Alabama is becoming speech conscious. The Clinic offers individual training for improvement of normal speech as well as rehabilitative treatment for various defects of speech.

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Furman University is making preliminary arrangements for what they hope will soon be a full-fledged speech clinic.

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The Blackfriars of the University of Alabama have presented so far this season—"Pigs," "The Petrified Forest," "Happiness for Six," and "Seven Sisters," all under the direction of Lester Raines.

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Agnes Scott presented "Stage Door" this fall.

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Little Rock Senior High School presented "Within the Law" as its mid-term senior play.

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Berea College has presented this season "Pride and Prejudice," "The Maker of a Sword" and "Women at War." "The Chastening" will be presented in January. One and two act plays are presented each Tuesday night. These plays are directed by students and have five rehearsals under Professor Harry B. Gough.

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The first play of the season at Furman University was "Idiot's Delight," under the direction of Arthur Coe Gray.

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Harold Baker, assistant director, Furman University, directed the plays put on by the first South Carolina theater colony at Camp Wattacoo, near Caesar's Head, this past summer.

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The Four Arts Club of Murphy High School, Mobile, Alabama, opened its thirteenth season in December with the production of "Seven Sisters."

Woodlawn High School, Birmingham, presented "The Thirteenth Chair" by Bayard Veiller in December, under the direction of Rose B. Johnson.

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West End High School, Birmingham, will present "The Moonstone" by Wall Spence in January, under the direction of Mrs. Laura Suydan.

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Phillips High School, Birmingham, will present the "Late Christopher Bean" in January, under the direction of Evelyn Ansley.

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Ensley High School, Birmingham, will present "Seven Sisters" in January, under the direction of Florence Pass.

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University of New Mexico,
Albuquerque

Southern Speech Bulletin,
University of Florida,
Gainesville, Florida.

Gentlemen:

Beginning in February, 1939, the University of New Mexico plans to add to its radio activities by offering a course in Radio Play Production, in which special attention will be given to original scripts. This course, to be known on the campus as "Dramatic Art 83", will provide student and adult talent for the interpretation of worth while scripts sent in to us.

Here's a chance for the writer of radio plays and short stories to see how his scripts sound in actual performance; moreover, the script as altered (if altering for timing or dramatizing is necessary) will be returned to the writer so that he may later use our suggestions if he likes. If the author prefers not to permit any alterations, however, he may say so when he submits his script and his wishes will be respected.

The most interesting feature of this attempt to cooperate with writers in offering them a free laboratory for their work is the recording of programs. Even if a worth while script is not "aired" the writer may hear it, at least in

part, for we plan to rehearse and record one deserving script each week. The recording will be made on both sides of a cellulose disk which may be played on any phonograph with an ordinary steel needle, at the usual speed of 78 r.p.m. We can also record at 33 r.p.m. This disk will be sent to the author free of charge in return for the use of his script, but express charges must be collect.

Not every script received can be broadcast or even recorded, as the budget for Dramatic Art 83 is limited, but we shall be glad to record scripts that we would otherwise return unused provided that the author so instructs us. These recordings will be made at nominal charges depending upon the size of the disk used. Prices and sizes of disks will be sent on request

Yours very truly,

CARLESS JONES,

Department of Dramatic Art.

P.S.—The University of New Mexico broadcasts over the commercial station KOB, an NBC affiliate of 10,000 watts and one of the country's oldest stations. Additional time is available to us over KGGM, the local CBS station.

NOTICE TO MEMBERS OF THE SOUTHERN ASSOCIATION OF TEACHERS OF SPEECH

This blank is for your convenience in reporting the renewal of your membership-subscription. If your current membership has not yet expired, we shall appreciate it if you will hand the blank to a teacher of Speech who is not a member of the Southern Association of Teachers of Speech. Your cooperation will materially assist the Southern Association in reducing the cost of securing renewals and in expanding our membership.

MEMBERSHIP-SUBSCRIPTION BLANK

Louis Hall Swain, Executive Secretary
The Southern Association of Teachers of Speech
Furman University, Greenville, South Carolina.
Dear Sir:

I enclose \$.....in payment of the item(s) checked below.

.....REGULAR MEMBERSHIP in the Southern Association of Teachers of Speech and SUBSCRIPTION to the Southern Speech Bulletin, for one year.....\$1.50

.....ALL COPIES of the Southern Speech Bulletin published up to November 1938 (8 in all). Regular price \$8.00. Special price till February 28, 1939.....\$5.00

.....ONE FREE COPY of any issue of the Southern Speech Bulletin will be given with each new membership-subscription at.....\$1.50

.....A TWO DOLLAR ORDER of earlier copies of the Southern Speech Bulletin will be given regular members who secure five subscriptions (new) to the Southern Association before March 1, 1938.

Name..... Address..... City and State.....

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